One Dress: Shaping Fashion Futures through Utopian Thinking

Abstract:

This position paper/commentary draws upon and expands the research presented in the special issue of the journal *Utopian Studies* 'Utopia and Fashion', guest edited by the author. The issue examined the under-researched relationship between fashion and utopia through the lens of Ruth Levitas' concept of utopia as method for exploring alternative scenarios for the future.

With reference to key lines of enquiry in 'Utopia and Fashion', this paper demonstrates how utopian thinking can be a helpful tool for examining some of the dilemmas and ongoing challenges in the current discourse on fashion and sustainability. Focusing specifically on reducing fashion consumption, the paper builds on empirical evidence provided by author's current practice-based research on emotional durability of clothing. The metaphor of *One Dress*, a utopian vision of one garment for life, then helps to examine the possibilities as well as the boundaries of attempts to radically reduce the number of items in our wardrobes.

The overarching argument here is that the inherent complexity of our relationship with fashion and clothing requires stronger activist agendas in both design thinking and user behaviour. To direct our actions to solutions that address the core issues of unsustainable consumption rather than its symptoms, we need a shift in focus from materials and product development to everyday experiences of people who wear clothes while facing an entangled world with numerous and often contradicting demands.

This paper aims to further the discussion on the potential of utopian thinking to re-imagine and inspire better and more sustainable futures of fashion.

Keywords: sustainable fashion, utopia and fashion, activism, fashion futures, one dress

Introduction: Shaping Fashion Futures

In the current fashion system, designers are pressurized by increasingly shorter fashion cycles and it is not unusual that these demands leave them with only twenty minutes per design (Rissanen, 2016). Fashion users, on the other hand, report frustration with low-quality garments in uniform styles (Niinimäki, 2014; Woodward, 2007), a fact that often fuels further consumption of the same. These "endless cycles of desire and disappointment" (Chapman, 2005, 17) subscribe to the annual 350,000 tons of clothing that ends up in landfills in the United Kingdom alone (WRAP, 2012). The same report estimates that the average lifetime of a piece of clothing is less than two years and three months (Ibid, 23) but it is also not unusual for garments to end up in landfills within months of purchase (WRAP, 2013). It is clear that the current volume of fashion consumption cannot be sustained for much longer and that profound changes in the ways we produce and use clothes are "morally necessary" (Levitas, 2003, 140). However, this is much easier said than done and the sheer scale of the task ahead can often obscure the possible ways out. This is where, I propose, utopian thinking becomes a useful tool in rethinking fashion futures and testing the plausibility of diverse scenarios.

At the time when the future of our relationship with fashion is being widely discussed, the international peer-reviewed journal *Utopian Studies* (Penn State Press) launched a special issue titled 'Utopia and Fashion' (Burcikova, 2018). Guest edited by the author of this paper, the special issue aimed to initiate a critical discourse on the association of utopia with fashion. Divided thematically into two parts, the contributions first examined the role of fashion in the history of utopian thinking, while the second half of the issue explored the role that utopian thinking may play in addressing some of the most salient challenges of fashion and sustainability.

'Utopia and Fashion' is underpinned by the concept of *utopia as method*, as proposed by the sociologist and well-known scholar of utopia Ruth Levitas (2013). Utopia as method, Levitas argues, is crucially relevant in the twenty-first century because it offers "a critical tool for exposing the limitations of current policy discourses about economic growth and ecological sustainability" (2013, xi). What is also significant, Levitas continues, is that this understanding of utopia "facilitates genuinely holistic thinking about possible futures, combined with reflexivity, provisionality and democratic engagement with the principles and practices of those futures" (Ibid).

It may be surprising that the relationship between utopia and fashion has not yet been given systematic scholarly attention. A long tradition of enquiry by both theorists and practitioners has explored and exploited the utopian dimensions of design, particularly in the areas of architecture and urban planning

(Tafuri, 1976; Henket and Heynen, 2002; Coleman, 2005, 2011, 2013; Picon, 2013). However, the links between utopianism and fashion remain under-researched. Before the publication of 'Utopia and Fashion' this avenue of research was mainly represented by isolated but important studies of fashion historians, notably Aileen Ribeiro (1987, 2015), Elizabeth Wilson (2003) and the late curator of the Costume Institute at The Metropolitan Museum New York, Richard Martin (1987, 1991). More recently, the Stockholm Liljevalchs Museum exhibition and comprehensive catalogue *Utopian Bodies: Fashion Looks Forward* (2015) was another contribution to this debate.

Thomas More and Fashion

When we look at the damaging consequences of the current fashion system, it goes almost without saying that reducing the volume of clothing production and consumption would bring multiple benefits on environmental, social and individual levels. Less intensive use of natural and human resources was integral to numerous utopian visions of the past. The "social dreaming" (Tower Sargent, 1994) of utopian thinkers often imagined societies whose inhabitants relied on relatively few material possessions, clothing included. The key text in the history of utopian thought, Thomas More's *Utopia,* provides a good point of reference here (More, 2009 [1516]).

Despite the fact that More does not describe the clothing of his Utopians in much detail, what seems clear from his narrative is that Utopians dress in clothes that combine simple construction and utilitarian materials to make functional and durable garments. All clothes in Utopia are of one fashion that never changes, everything is made at home and suitable for all seasons. The inhabitants of Utopia prefer utility and are opposed to adornment of any kind, More says, so their clothing needs are easy to cater for. With reliance on local natural materials and home production, there is no need for complex manufacturing and imports of fine cloths. Consequently, specialist craftsmen are absent from Utopia as without fashion or fine materials, there is no need for dressmakers or tailors.

Taken at face value, it would seem that the Utopians easily resolved the social and environmental exploitation that have been linked to fashion for considerably longer than the current fast fashion model has existed. Neither in real life nor in utopias, however, do things ever run as smoothly as they are presented. For example, as one the contributors to 'Utopia and Fashion' highlights, the modesty of clothing in Utopia was far from being a simple resourcefulness. In fact, modesty in dress was a form of regulation that was employed in *Utopia,* alongside a number of other utopian texts of the early modern period, as an effective extension of social control and governance (MacRae Campbell, 2018). Having examined twenty-three

utopian texts spanning the period of one hundred and fifty years, Mac Rae Campbell argues that although still largely unexamined, the significant role of clothing in these texts reveals that in their visions of new societies their authors were prepared to fully exploit the ideological power and political agency of dress (Ibid).

Learning from Utopia

Why then is it helpful to look at examples such as More's *Utopia* when we are rethinking fashion futures? If we return to Levitas and her understanding of utopia, a closer look at More's resolution of clothing for his Utopians offers a potent illustration of her claim that utopianism is useful for exploring alternative facets of the future because it also enables us to identify and stay alert to possible shortcomings and gaps in such visions (Levitas, 2013). In short, when approached in this way, utopian thinking can help us critically appraise each option that we may consider against what could possibly go (or what indeed had gone) wrong.

Simple cross-seasonal clothes of Utopians made at home from locally sourced natural materials may seem a plausible answer to the labyrinth of choice and wastefulness of the current fashion system. However, easy solutions to complex problems rarely exist and history regularly reminds us that one-dimensional answers to multifaceted issues are likely to produce more problems than they resolve. As MacRae Campbell's (2018) study highlights, clothing can not be reduced to its materiality, to fibre and cloth, disregarding its cultural significance "as an aesthetic medium for the expression of ideas, desires and beliefs circulating in society" (Wilson, 9). Utopian thinking, when used as a critical tool for sustainable design, encourages system level reasoning that goes beyond material considerations and product development. It is in this way that I propose it can help us transcend the still prevalent symptom-based approaches to fashion and sustainability.

Several authors (and contributors to 'Utopia and Fashion') also highlight that to move beyond the "rhetoric of reassurance" (Dryzek, 2005) - a belief that a sustainable future will arrive while we mostly carry on as usual - a holistic perspective on fashion as a system at the intersection of power, nature, culture and society is essential. In this vein, Brooks et al. (2018) question the viability of popular "eco-modernist" approaches to reducing the environmental impact of the fashion industry, exemplified by closed-loop recycling. The authors argue that such approaches are underpinned by a flawed logic that does not challenge the politics and business interests that are at the root of the environmental crisis. Similar to Antoine Picon's criticism of "realistic architecture" which is according to Picon more interested in the "ever-intensifying […] present, instead of radically different future" (2013, 22), Brooks et al. argue that technocentric answers to fashion

and sustainability invariably offer a "magic-bullet" that promises the planet can be saved while business carries on as usual.

One take on a more radically different future is offered by Ryan Yassin's concept Petit Pli. Petit Pli is children's clothing that expands up to seven sizes as the child grows, thus addressing the fast turnaround and waste often linked to Childrenswear. Yassin explains Petit Pli as an approximation of a currently distant utopia in which one garment lasts a lifetime and has the ability to clean itself, protect its wearer from inclement weather, and change in response to the wearer's desires and needs (2018). In the context of seeing utopia as a method, such utopian vision of one garment for life can offer a useful framework for looking at both possibilities and boundaries of reduced fashion consumption. Some of the challenges inherent in similar scenarios were briefly outlined in connection to More's *Utopia* and in the following section they will be taken further.

One Dress

"In Every Dress I See a Life"

Several years back, as a part of its Short Film Showcase, the National Geographic featured a documentary by Italian filmmaker Andrea Pecora titled *Desula* (Pecora, 2016). The film documents an almost extinct tradition in the Sardinian village Desulo, where women in their teenage years used to make one dress that they would then wear all their lives. Pecora's documentary captures the story of roughly ten women who still keep up the tradition to this day. As Pecora explains (National Geographic, 2016), although richer women may have had two dresses, one for everyday life and another for special occasions, poorer women would use simply one double-faced dress that was plainer on one side and more decorated on the other. To reflect their life events, such as marriage or a birth of a child, the dresses were dyed and re-dyed and although some colours could be reversed from darker to lighter tones by natural dyeing processes, the black dye that marked the death of a husband remained the final colour. "In every dress I see a life, in every life a story" (Pecora, 2016), Pecora's narrator comments.

As the documentary demonstrates, the traditional Desulo dresses (Fig 1) mirrored how women's life stories unfolded through repeated cycles of making, tending, repairs, additions and natural dyeing processes. Contrary to the fast fashion imperative, Desulo dresses derived their value not from constant cycles of replacement and change but from iterative appropriation of one garment that enabled continuity and long-lasting suitability. The skill, care and resourcefulness that Desulo women used to invest in their clothing

may no doubt be a rich source of inspiration in rethinking our relationship to the clothes we wear on everyday basis. However, it is also important to remember that Pecora's short film is a poetic tribute to Desulo women and so should be approached in that context.

Figure 1 Desulo women wearing their hand-made dresses (Photo credits: Andrea Pecora)

Despite the admirable ingenuity of Desulo women, as Miller comments, "not having things is no evidence you don't want them" (2009, 5). A personal example from the recollections of my great aunt is one case in the point. As the youngest of three girls my great aunt used to despise having to wear two sets of identical clothes that were regularly handed down to her from her two older sisters. For my great-grandmother, a skilled seamstress with rather limited means, buying quality fabric for two matching outfits was a sign of good economy, especially because these clothes could later be usefully passed from her older daughters to her youngest and last her double the time. However, as a young girl with dreams of her own, my great aunt found it difficult to appreciate this material resourcefulness and for a long time she desired nothing more than entirely new, readymade clothes of her own. Hence, if we return to the *Desula* story, the fact that only ten women of the oldest generation keep up the traditional dressing practice suggests that most local women, given the opportunity, prefer a much wider choice and perhaps more up-to-date tastes in their wardrobes. Clearly, material considerations are once again only a part of a much more complex picture.

Nevertheless, the idea of *One Dress* to wear every day of our lives, a dress that would bring us continuous satisfaction and rid us of the constant desire for new, is still a fascinating one to explore in the context of sustainable consumption debate. As both a metaphor and a framework for considering the possibilities and

limitations of the "live better with less" scenarios, so frequently discussed in the context of sustainable fashion, *One Dress* for life opens a plethora of questions: How much exactly is less? How much is enough? How far can we go?

"There's Something about a Dress"

For my doctoral study on emotional durability of clothing, I interviewed ten mature women (aged between 29 and 69) in their homes about the clothes in their wardrobes. Drawing on Pink's (2015 [2009]) multisensory approach to ethnography, I was interested to hear about the items women themselves chose to show me, while focusing my attention especially on how these clothes were touched and handled. "There's something about a dress, I don't know, it's hard to put into words", one of the women I spoke to told me. Her words resonated throughout the rest of my wardrobe conversations with mature women. Without an exception, each of the ten women that took part in my study have *One Dress* that is just so much more special than all the rest of their clothes. This *One Dress* gets worn much more frequently than any other, despite the almost endless alternatives that my interviewees (unlike the traditional Desulo residents) have available to them.

In a discussion of Heidegger's *Building, Dwelling, Thinking* (1977) anthropologist Tim Ingold summarizes that the overall question of the essay seems to be: "what does it take for a house to be a home?" (2000, 180). In the context of this paper, we could ask along similar lines, "what does it take for a dress to turn into the *One Dress*" which, as it seems (see for example Fletcher, 2016; Niinimäki, 2013; Niinimäki and Koskinen, 2011; Woodward, 2007), many of us have in our wardrobes and will wear until it eventually falls apart?

The following stories of exceptional dresses that women shared with me offer some tentative answers.

Golraz loves the pattern and the colours of her *One Dress* which is all the more interesting because the back and the front are different (Figs 2 and 3). While it does not fit her at the moment, her face lights up as she talks about how pretty the dress once used to make her feel. Even if she will never fit in it again, Golraz has decided to keep the dress for her future daughter who she hopes will appreciate it just as much as she does one day.

Figures 1 and 3 ”One Dress” that Golraz keeps for her future daughter (Photo credits: Author)

This is so beautiful! Oh, I love it, I love it! I could wear it and I was so pretty [laughing]! The back is [showing how the back of the dress is different from the front] - that's really lovely. It's lovely -

it's just lovely! (…) You know I'm keeping it because I kind of, I don't know, I can just give it to my daughter maybe [laughing]. I love it so much!

Tanya seems both fascinated and proud of the way her *One Dress* has faded over the years due to extensive wear and washing (Fig 4) . Because the dress hardly creases it is particularly suitable for her busy lifestyle which includes frequent international travel. This is why she has worn it for over twenty years to many important events worldwide. The fading by no means decreases its value or wearability in Tanya's eyes. The way the dress has changed its colour over time almost symbolizes the public and the private aspects of its story. What is visible is a light faded colour of a material that has noticeably softened through the years of frequent wearing. The parts with special significance to Tanya, however, are invisible to most. The bright inside of the pocket is a testimony to all the years she has lived through wearing it and this little secret makes her *One Dress* as fresh in Tanya's eyes as it was when it was bright new.

Figure 4 Tanya shows how only the inside of pockets still retained the original colour of her "One Dress" (Photo credits: Author)

It's lost its original colour. That's the point - it's been washed so many times that it's no longer the same colour. I must have had it for twenty-five years. But here, what I want to show you on this dress, what is important, what I like about it so much is that somewhere it's possible to see that the original colour is almost nowhere. Well, in short, that the colour is getting lighter and lighter. You know, here you can see that the dress used to be dark blue. And it's not anymore - you have to completely open the folds, or you can see it on the inside of the pocket a bit - that it used to be - Here it shows! So, look at the difference - what it used to look like originally. And I have so many photos at VERY IMPORTANT places in this dress. For example, when I was awarded a medal in America I was wearing this dress [laughs].

The last example is a dress that Nicola remembers wearing the night when she first met her husband (Fig 5). Although Nicola's current approach to her wardrobe is generally "very capsular", she still keeps and wears this dress both because of the happy memories attached to it but also for its versatility and adaptability which make it suitable for many different occasions. It reminds her of a dress she once saw but could not afford to buy and although in this sense her *One Dress* may be an appropriation of an ideal, it has served Nicola for many years and taking it out of the wardrobe still puts a smile on her face.

Figure 5 Nicola's "One Dress" that she describes as her "long-term friend" (Photo credits: Author)

> This is a long - long term friend. This, I actually wore the night that I met my husband. So, like over twelve years ago, I think. Yeah - thirteen years ago [laugh]. So, I kept this one because it really means a lot to me. But also, it's one of these dresses which again - you can kind of dress up or down? It's like - you can kind of wear it with just like trousers and top underneath and have it almost like a jacket sort of style. Or it's - because it's a wrap dress - you can wear something underneath like a slip and make it a bit more evening. (…) But I just had so many good times in this dress [laughs]. Like so many, so many good experiences in this dress. Hmmm, my sister's eighteenth birthday? She's going to be thirty next weekend [laugh].

All these dresses have been in my interviewees' wardrobes for years and from the women's vivid descriptions it seems safe to assume that if they still fit, they will be worn for many more years to come. At the same time, despite the obvious pleasure and satisfaction these dresses have brought to their owners, *One Dress* is only a part of a much more complex picture of their wardrobes.

Unsurprisingly, unlike the traditional residents of Desulo, all the women I spoke to have relatively extensive wardrobes. The number of items each of them owns varies depending on personal preferences, age, moving, or women's current circumstances in terms of housing. As Woodward (2007) also observed, older women tend to accumulate large quantities over their lifetime. Younger women, who more often live in rented accommodation, tend to own fewer pieces than women with more settled living arrangements.Still, Golraz well sums up a view that connects all of my interviewees "no, I can't live with one piece of clothing every day".

Experiments in One Dress Utopia

The *One Dress* examples discussed above are closely linked to the concept of "favourites" that has been studied within sustainable design from a variety of angles ranging across consumption research, sociology, anthropology, textile and fashion design (Grimstad Klepp, 2010; Niinimäki and Koskinen, 2011; Niinimäki, 2013; Skjold, 2014; Fletcher, 2008, 2014, 2016). The common thread here is that neither the satisfying experiences of *One Dress* nor the existence of "favourites" are reflected in reduced numbers of clothes in our wardrobes. Although we may find these garments at once beautiful, useful and special, they still do not diminish our need or desire for more. The following practice-based projects that both in different ways experiment with the idea of living well with less through resourceful use of clothing, offer some clues why *One Dress* (or any other garment) alone fails to provide a universal long-term solution.

Abigail Glaum-Lathbury and Maura Brewer stand behind the US collective The Rational Dress Society that launched a conceptual experiment called JUMPSUIT. "What if you never had to pick out an outfit again?" the project's teaser intrigues (The Rational Dress Society, 2018). JUMPSUIT is described as an experiment in counter-fashion because this "ungendered, multi-use monogarment", sets out to "replace all clothes in perpetuity" (Ibid). To cater for a range of needs, the JUMPSUIT (Fig 6) can be bought ready made in 248 sizes, in either winter or summer version (with long or short sleeves) and there is also a choice between white and black colour versions (denim is a fresh addition from summer 2019). For those who prefer to make their own, a free pattern is available for download. Once your JUMPSUIT is shipped, "you may throw away all of your other clothes", Glaum-Lathbury and Brewer promise (Ibid).

Figure 6 JUMPSUIT (Photo credits: Lara Kastner)

For her article in *The Paris Review*, writer and critic Heather Radke opted to take the challenge of wearing the jumpsuit every day for three weeks, to test whether the JUMPSUIT can truly deliver on its promise to free us "from the tyranny of choice" (Radke, 2018). The first days were for Radke generally marked with excitement about the unusual ease of outfit choice in the morning, the fact that the much looser fit made her feel "less fat" and she also appreciated the freedom of starting her days without obsessing about her body issues or her wardrobe (Ibid). However, as the initial excitement wears off, Radke also notices some paradoxes involved in these experiences. On the one hand, the loose fit seems to liberate her from the pressures of her body image and the way her self-worth seems to be derived from it. On the other, Radke also describes a moment at a work meeting when she sits next to a very elegant woman and suddenly feels "distracted by my need to prove both my femininity and my professionalism" (Ibid). Also coming through in the later stages of the experiment is her discomfort about the looks she receives from other people, which seem to hint that she has been wearing the JUMPSUIT for too long after all (Ibid).

The second example of experimenting with *One Dress* utopia is the Little Brown Dress (2008) project by the artist Alex Martin who wore one dress she made herself every day throughout the whole year between July 2005 and July 2006 as her "fashion de-tox diet" (Ibid). During this period Martin kept a diary and regularly published her observations on the (now unfortunately defunct) project blog . To summarize the main points briefly, although Martin managed to wear the dress with only two exceptions every day of the year, in contrast to Radke's experience of wearing the JUMPSUIT, she felt that most people did not even

notice the fact that she was wearing the same thing every day. In her view, this comes down to the fact that people are generally far too busy "to keep a tally on everyone else's wardrobe rotations" (Ibid). Although Martin may have a point here, what is also important to note is that unlike Radke, who had an office-based job, performer/dancer Martin less likely moved in the kind of work environment that involves meeting the same people day in day out. Her main challenge then, interestingly, turned out to be the cold weather. Martin's determination to wear the same dress throughout the year therefore required a lot of layering, which of course included wearing many other clothes in combination with her brown dress (Fig 7). By Martin's own admission, this was something she had not anticipated when she embarked on the experiment (Ibid).

Figure 7 Alex Martin during her Little Brown Dress experiment (Photo credits: Alex Martin)

Conclusion: Learning from *One Dress*

The JUMPSUIT as well as the Little Brown Dress project on the one hand boldly put to test the currently unimaginable and, in line with thinking of utopia as method, they also usefully demonstrate some of the key challenges and potential boundaries of radical 'live well with less' scenarios.

What both these experiments once again highlight is that our relationship with clothing stems from multiple motivations and complex needs that are difficult to harness and capture in the metaphorical *One Dress* - be it a dress, a jumpsuit or any other piece of clothing. The clothes we wear are a part of us, they represent our personality and signal to others how we see ourselves. They are what Belk called "extended self" (1988) or what Woodward refers to in connection to wardrobes as "externalization of selfhood" (2005, 25). The clothes we choose demonstrate our economic status, they denote our values, they reflect our past experiences, they are containers for our memories and they also mirror our present as well as future aspirations (Belk, 1988; Schultz Kleine et al., 1995; Woodward, 2007). Moreover, as Radke's observations from wearing the JUMPSUIT clearly confirm, our embodied experience of wearing clothing is also socially constructed (Entwistle, 2000).

Despite the fact that, as it seems, attempts to reduce our wardrobes to the utopian scenario of any one garment may be futile, women's *One Dress* stories presented in the second part of this paper still testify that our relationships with clothes are not nearly as fickle as the overpowering presence of fast and disposable fashion would have us believe. As Banim and Guy (2001) argue, it is misguided to see women as "'dupes' of an exploitative fashion industry, buying and wearing clothes when they are deemed 'fashionable' but discarding them when they are deemed 'unfashionable'" (204). Along with user portraits in Fletcher's *Craft of Use* (2016) and the many examples cited by researchers including Sophie Woodward (2007), Ingun Grimstad Klepp (2010), Kirsi Niinimäki and Ilpo Koskinen, (2011) or Else Skjold (2014), the metaphorical *One Dress* stories show that people derive a great sense of pleasure and satisfaction from the continuity and reassuring familiarity offered by long-term use of favourite garments. In the world troubled by the consequences of disposable fashion, there also exists a parallel world in which garments get the chance to transform from a product into a process (Fletcher, 2016), a world in which they are appreciated for the layers of meaning and emotion accumulated through time and repeated use (Norman, 2007; Weber & Mitchell, 2004; Heti, Julavits & Shapton, 2014).

While the stories of deep satisfaction with the metaphorical *One Dress* that emerge from my doctoral research do not seem to affect further purchases in short term-view (Burcikova, forthcoming), my wardrobe conversations with women strongly indicate that such meaningful experiences with clothing help nurture the sensibilities of care, appreciation and loyalty that significantly unsettle the logic of fast turnarounds and disposability. It is therefore possible to suggest that while neither *One Dress* nor JUMPSUIT will instantly reduce consumption, they nevertheless have positive implications for long-term practices, preferences and possibly even shopping habits. In the stories of *One Dress*, market value and fashion cycles are surpassed by things that matter on completely different grounds. "It has been very loyal to me, that's why I am loyal

to it*"*, Golraz told me about another staple in her wardrobe – what she described as *a very ordinary* waterproof jacket. If the metaphorical *One Dress*, if it is a dress, a jumpsuit, a two piece a pair of trousers or a waterproof can teach us exactly this, than it may have a rich potential in the future of fashion and sustainability.

Most of us may not be prepared to fully embrace the poetic dressmaking practices of Desulo women, replace all our clothes by a "monogarment" or wear the same dress every day for a year like dancer Martin. However, what is key in the context of this paper is that each of these utopian scenarios in its own way highlights that our wardrobes are in our hands. This means that all of us, as individuals, have an active role to play in realizing a future that can prove, to paraphrase the activist Orsola de Castro, that fast fashion was just a trend (De Castro, 2018).

I present these thoughts to further the discussion on the potential of utopian thinking to inspire, re-imagine as well as critically appraise visions for better and more sustainable futures of fashion.

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